

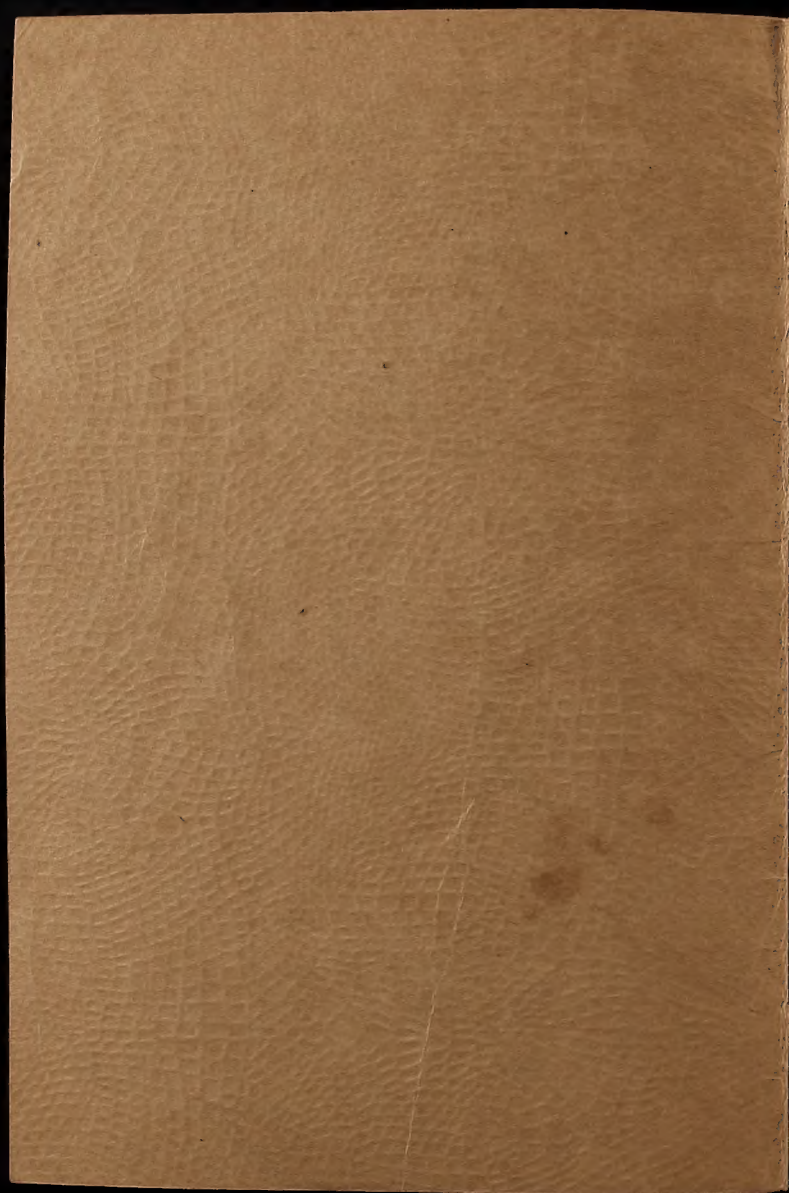
THE NEW CANADIAN MUSIC COURSE

BOOK FOUR

CONEY—WICKETT

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W. J. GAGE & CO., LIMITED
TORONTO



The New Canadian Music Course

A SIGHT-SINGING COURSE
FOR THE USE OF SCHOOLS

BOOK FOUR

BY

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THE NEW CANADIAN MUSIC COURSE

BOOK FOUR

SECTION I

Voice-Training

The vowel "Ah." The mouth should be opened sufficiently for the teeth to be apart about the width of two fingers. The lips should be a little wider apart than the teeth.



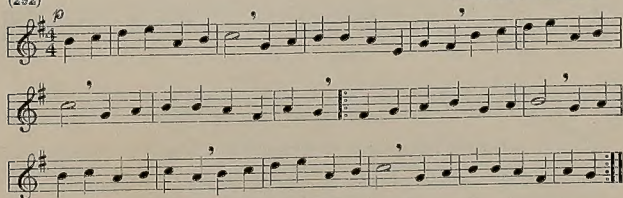
N.B. The voice must be gently "lifted" on the vowel "ah" and not forced. Take also the following combinations:—

| | |
|----------|---------|
| oo-o-ah | oo-ah-o |
| oo-aw-oo | oo-aw-o |

Vocal Study. Memorize the following tune, singing it to "la2." For variety, the phrases can be sung by different rows of pupils. Care must be taken that there is no perceptible *break* between the phrases, and there must be a "oneness" of tone among the groups.

(292)

SCHUMANN, 1810-1856



Exercises for Sight-Reading

Preliminary Work. Sufficient progress in the work should now have been made to warrant the omission of tonic sol-fa syllables and rhythm-names generally (except to think them). It will sometimes be necessary to refer to both, but the general rule should be to use a singing vowel for all staff modulator drill and rhythmic exercises. In order to ensure intelligent reading at the first attempt, the exercise should be discussed and the general rhythmic plan understood before the singing is commenced. It may be sometimes necessary to review isolated rhythmic groups.

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(293)

Elements of
musical Expression

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La-a-la

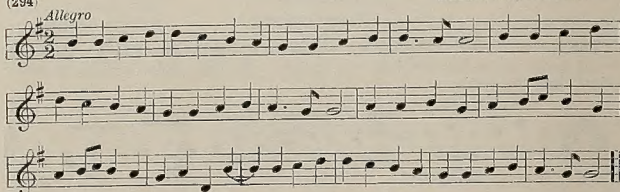
ROSSINI, 1792-1868



In the following exercise as the time signature is $\frac{2}{2}$ the rhythmic figures ta and taatefe represent taatefe and taatefe respectively. Care is needed with the "tied" note in bar 12.

(294)

BEETHOVEN, 1770-1827



Transition or Modulation as Applied to the Staff Notation

We have already learned that Transition or Modulation means a change of key. When this change of key is confined to two or three chords, it is usual to use the syllable *fe* when we pass into the first sharp key, and *ta* when we pass into the first flat key. This is all the change that is necessary.

In illustration I *s fe s* is the same as *d t, d* in the first sharp key (Key G).

In illustration II *d' ta l* is the same as *s f m* in the first flat key (Key F).

(295) I

II

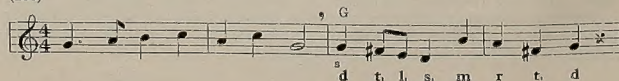


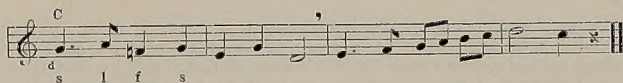
(It should be understood that this rule is also applied when passing from the first sharp key to the second sharp key, and from the first flat key to the second flat key.)

When the change of key extends for several bars, it is much more convenient for singing purposes to pass into the new key and return to the original key at the end of the change. We have already had practice in this from the tonic sol-fa modulator, and we have now to apply it to the staff notation.

Let us examine the following exercise. It is written in Key C. In bars 3 and 4 *F# (fe)* is used. In bar 5 the *F* is restored by the natural. *F#* is the "te" of the first sharp key (G), so that if we call the first note of the 3rd bar *Doh*, the remaining phrase will be *t, l, s, m, r, t, d*. In bar 5 the *doh* of Key G is changed to the *soh* of Key C.

(296)



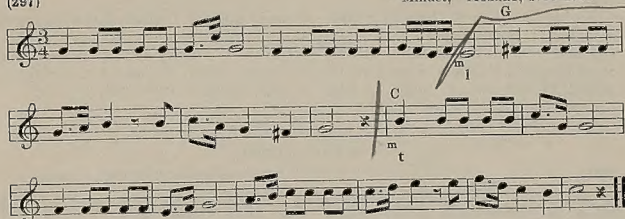


Repeat the exercise using *fe* and decide for yourselves which is the better method to use.

In the following exercise the transition should be made at the beginning of the 5th bar, but as it is much easier to sing the new tone *te* from *lah* than from *me*, it is better to make the change on the last note of bar 4 thus:

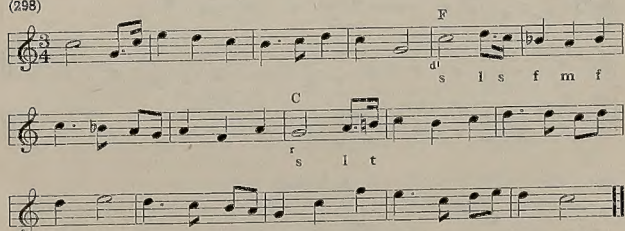
(297)

"Minuet," MOZART, 1756-1791



Ta in Key C is the *fah* of Key F

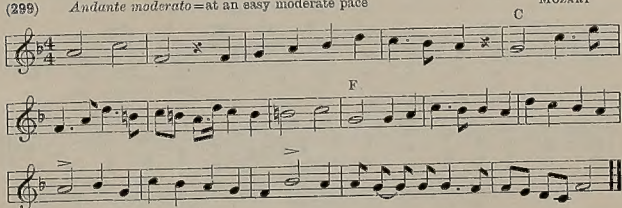
(298)



Transition from the First Flat Key to Key C is similar to a First Sharp Transition.

(299) *Andante moderato* = at an easy moderate pace

MOZART



Writing from Verbal Dictation. Writing music dictated by the teacher forms a useful and convenient exercise. It not only provides a quick and simple way of testing a pupil's ability in sight-reading, but it also strengthens his impressions of musical notation. In writing the notation the following rules regarding the "stems" of the notes must be remembered.

The stems of the notes *above* the 3rd line should point *downwards* and be on the left hand side of the notes. The stems of notes *below* the 3rd line should point *upwards* and be on the right hand side of the notes. Notes on the 3rd line may have their stems pointing *either* upwards or downwards.

After preparing six bars or measures write in musical notation the following "theme" by Schubert.

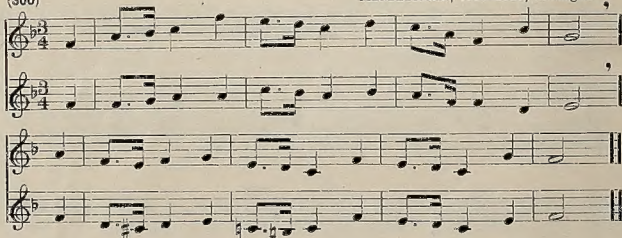
Treble Clef, Key F, three-four time. F (low) quarter, C (low) dotted quarter, F eighth, E dotted eighth with F sixteenth, G dotted quarter, B \flat eighth (note signature), A dotted eighth with B \flat sixteenth, C (high) dotted quarter, E \flat (high) eighth, D (high) dotted quarter, C (high) eighth, B \flat and A two eighths joined, G half note, C (high) quarter, F (low) quarter, two quarter rests.

Sing the exercise when completed.

Two-Part Singing

(300)

MENDELSSOHN, 1809-1847, arranged



(301)

A Vision

LONGFELLOW, 1807-1882

DR. D. J. JENNINGS

1. I hear the wind a - mong the trees, It plays ce - les - tial
 2. And o - ver me un - rolls on high The splen - did scen - 'ry

syn - pho - nies; I see the branch - es down - ward bent, Like
 of the sky, Where thro' a sap - phire sea, the sun Sails

keys of some great in - stru - ment, Like keys of some great in - stru - ment.
 like a gold - en gal - le - on, Sails like a gold - en gal - le - on.

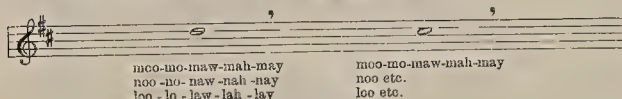
SECTION II

9

Voice-Training

The vowel "Ay" as in *day*. The teeth should be apart the width of the thumb. The lips should be wider apart than the teeth, allowing half the depth of the front teeth to show.

Take the descending scale of D in the following way:



moo-mo-maw-mah-may moo-mo-maw-mah-may
 noo-no-naw-nah-nay noo etc.
 loo-lo-law-lah-lay loo etc.

Vocal Study

(302)

BEETHOVEN, 1770-1827



Exercises for Sight-Reading

Preliminary Work. Chromatic Degrees. Chromatic Degrees are the sounds between the whole tones or steps of the scale. You are familiar with the majority of them as you have studied them from the tonic sol-fa modulator. (The diagram at the side will show the chromatic degrees which are new to you.) The *Five Chromatic Sharps* are *de*, *fah*, *re*, *fe*, *se*, and *le*. (*Le* is not so generally used as *se*, *fe*, *re*, and *de*.)

The *Three Chromatic Flats* most generally used are *ma* (pronounced *maw*), *la* (pronounced *law*), and *ta*.

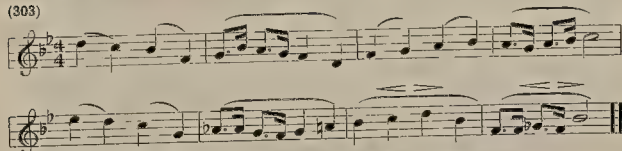
The *Sharp Chromatics* are best practised at first from the degree next *above*, e.g. *m re m*; and afterwards from the degree next *below*, e.g. *r re m*.

The *Flat Chromatics* are best practised at first from the degree next *below*, e.g. *r ma r*; and afterwards from the degree next *above*, e.g. *me ma r*.

Review the chromatic degrees from the tonic sol-fa modulator using the syllable "laa."

A *Flat Chromatic* may be shown by an "accidental flat," (or natural).

(303)

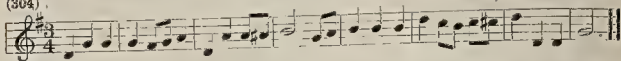


If the above exercise were transposed to a key with sharps, e.g., A or B, the chromatic notes would then be indicated by naturals.

A *Sharp Chromatic* may be shown by an "accidental sharp."

(304)

WEBER, 1780-1826



A *Sharp Chromatic* is shown by an "accidental natural" in keys with flats in their signature, when the note to be raised has been affected by the signature.

(305)

Old English Song



A *Sharp Chromatic* is also shown by an "accidental sharp" in keys with flats in their signature, if the note to be raised has *not* been affected by the signature.

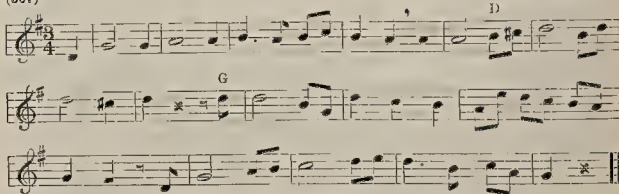
(306)

CHOPIN, 1810-1849



(307)

BEETHOVEN



Theory

Duple, Triple, and Quadruple Time. These terms often occur in connection with Musical Theory. You have had considerable practice with the principle underlying each term, and it now remains only to memorize the name when we have studied its meaning.

The terms refer to the *bar* or *measure* of a musical selection.

Duple Time (as already stated in *Book One*) is used to denote *two* beats in a bar.

Triple Time is used to mean *three* beats in a bar.

Quadruple Time is used to mean *four* beats in a bar.

Those of you who wish to appreciate the various rhythms to their fullest extent in addition to participating in exercises which lead to "physical development" will study the following arm movements in the beating of $\frac{3}{4}$, $\frac{3}{2}$, and $\frac{4}{4}$ rhythms.

Duple Time. At the command of the teacher stand "Ready." (Both arms raised above the head firmly but not stiffly with the palms of the hands towards the front.) The teacher will count one bar thus:—*One, Two*, to give the rate of speed and to ensure a simultaneous start. At the beginning of the second bar, the arms will be brought down to the sides *very firmly* (to show *strong* accent) on *One*. At *Two* the arms are raised to the position of "ready" (less firmly than for "one" to show *weak* accent). The eyes should follow the movements of the hands and the *mind* as well, as all parts of the body should be responding to "strong weak." Use the pianoforte selection of Schumann (380) for musical illustration.

Triple Time. The teacher will call "Ready," *One, Two, Three*.

At *One* the arms are brought down to the sides.

At *Two* the arms are held out at the sides on a level with the shoulders, the palms of the hands downwards.

At *Three* the arms are raised as for "ready."

The exercise loses much of its beauty unless the rhythm of strong, weak, weak is fully appreciated by the pupil. Use (304) (slowly).

Quadruple Time. "Ready" as before. The teacher will count *One, Two, Three, Four*.

At *One* the arms are brought down to the sides (very firmly).

At *Two* the arms are folded at the level of the shoulders with the right fore-arm crossing over the left fore-arm.

At *Three* the same as for *two* in Triple time.

At *Four* the arms are raised. Illustrate with (306).

Poise and a *graceful carriage* will be the reward of pupils who acquire the habit of making these arm movements gracefully, rhythmically, and correctly.

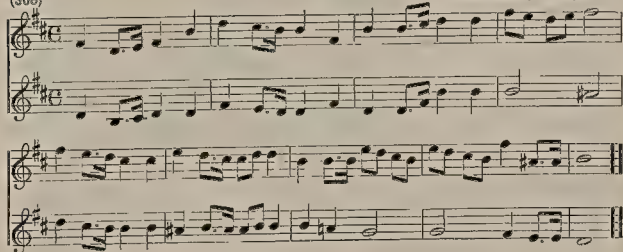
Ear-Training

Phrases of three or four notes, played or sung by the teacher, should be written in the music dictation books. Only quarter notes at present need be given, but the correct Key and Time Signatures must be shown.

Two-Part Singing

(302)

MEHNDELSSOHN, arranged



Evening Song

SCHUBERT, 1797-1828

W. M. S.

Moderate speed, with feeling

1. The gold - en beams fall
 2. The night - in - gale's rich
 3. This is the hour of

slant - ing A - thwart the flam - ing west; Once
 an - them A - cross the wood - land peals, Then
 rap - ture Which comes each e - ven - tide, And

more to bus - y toil - ers There comes the eve - ning rest.
 o'er the peace - ful land - scape The hush of twi - light steals.
 fills our hearts with won - der And trust what-e'er be - tide.

SECTION III

13

Voice-Training

The vowel "EE" as in *seen*. The teeth should not be so wide apart as for "Ay," but the lips should be wider. The whole depth of the teeth should be shown.

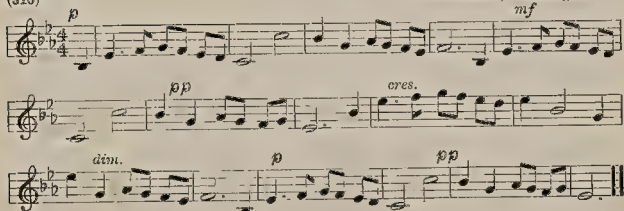
Take the downward scale in Keys C, D, and E in the following way:



Vocal Study

(310)

"Portsmouth," Old English



Exercises for Sight-Reading

Syncopation. Syncopation is a disturbing of the natural flow of accent by transferring the emphasis from the normally *strong* beat and placing it upon what is normally a *weak* beat. (A few examples have already occurred in exercises and songs previously studied.)

Syncopation is caused by placing a *long* note on a normally *unaccented* beat and sustaining it over the *accented* beat.

(311)

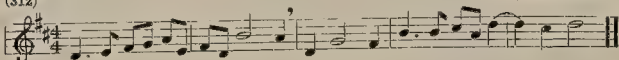
BACH, 1685-1750



Syncopation is also caused by the use of a tie. The tie in the following exercise is used to indicate that the quarter note at the end of bar 4 is sustained to the first quarter note in bar 5. Conforming to the rule "that when a note is sung or played and the sound is carried over to another note, the accent falls on the *first* note," the *strong* accent of bar 5 is transferred to the *last* quarter note in bar 4.

(312)

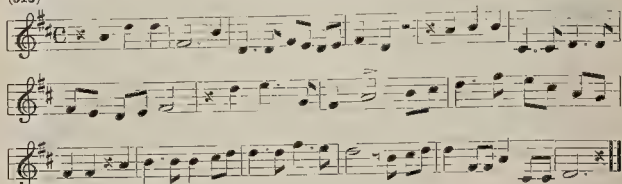
HANDEL, 1686-1759



An Accent Mark > is often used to emphasize syncopation.

(313)

SCHUBERT, 1797-1828



(314)

PIRCCELL, 1658-1695



Syncopation is also sometimes produced by the use of rests.

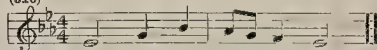
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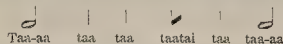
Ear-Training

Ear-Tests should now include notes of other value than a quarter note. Half notes and eighth notes can be introduced. The combination of various rhythms and tune presents greater difficulties than tune with quarter notes only, and for this reason we must consider each phase of the exercise separately. Having prepared the required number of bars and inserted the Key and Time Signatures, we listen to the *rhythm* of the exercise as played or sung by the teacher, e.g.,

(316)



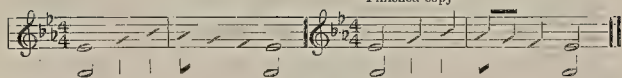
The Time values must first be written *under* the prepared staff. Sufficient space must be left to allow the notes above to be clearly written. In order to save time the *stems* only of the quarter notes and eighth notes need be used, e.g.,



N.B. Only *one* eighth note needs to be shown as we can assume that a second one will follow.

The exercise should now be played or sung again and the *tune* written. Abbreviated notes can be used and the stems and hooks added later, e.g.

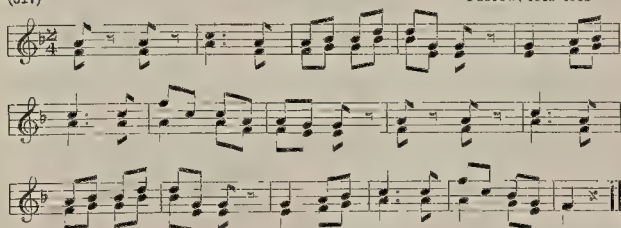
Finished copy



Two-Part Singing

(317)

Flotow, 1812-1883



In a Minor phrase the syllable *ba* (pronounced *bay*) is generally used instead of the chromatic syllable *fa*.

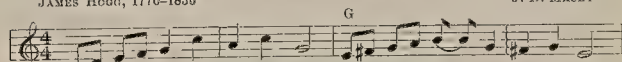
In the following song, therefore, bar 7 can be sung to *me ba se lah* — a phrase similar to *si, i, t, d*.

(318)

A Boy's Song

JAMES HOGG, 1770-1835

J. D. MACEY



1. Where the . pools are bright and deep, Where the gray trout lies a-sleep,
2. This I . know, I love to play Thro' the mead-ow, a - mong the hay;



Up the riv - er and o'er the lea, That's the way for Bil - ly and me.
Up the riv - er and o'er the lea, That's the way for Bil - ly and me.



Where the black-bird sings the . la - test, Where the haw-thorn blooms the sweet-est,
Where the haz - el bank is . steep - est, Where the shad - ow falls the deep - est,



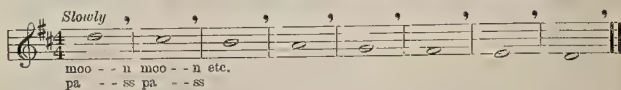
Where the nest-ings chirp and flee, That's the way for Bil - ly and me.
Where the clus-tring nuts fall free, That's the way for Bil - ly and me.

SECTION IV

Voice-Training

Consonants. The study of vowels is imperative if we wish to have a true understanding of vocal tone. If we wish our words to be distinct, it is equally important that we give similar consideration to the *Consonants*.

The *initial* consonants of words must be attacked sharply so that the vowels which follow are not interfered with. The *final* consonants of words must not only be distinctly uttered, but they must be uttered at the *end of the note*, for while giving the consonants their full value, it must be remembered that the holding of the sound must be on the vowel — not the consonant. If final consonants are uttered too soon, not only do the vowels lose their "vowel color," but a disagreeable sound is the result, especially if the final consonant is the sibilant "s." Take the descending scale of D in the following way:



Other consonants needing care are b p d t f v.

Vocal Study

(319)

Adagio

BEETHOVEN, 1770-1827



Exercises for Sight-Reading

In *Book Two* we learned that some melodies were written in *Slow* $\frac{3}{8}$ rhythm and that six beats were counted in a bar — one beat to an eighth note. The following is an example:

(320)

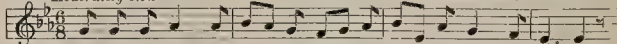
The Violet

JANE TAYLOR, 1782-1824

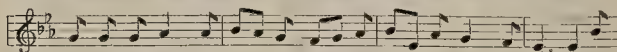
Old English

Moderately slow

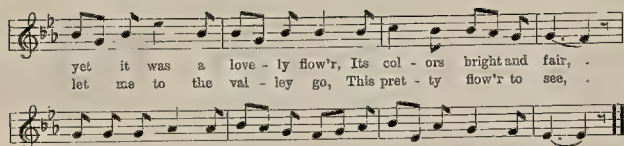
Ascribed to Dr. H. HARRINGTON, 1727-1816



1. Down in a green and sha - dy bed A mod - est vic - let grew;
2. Yet there it was con - tent to bloom, In mod - est tints ar - rayed;



Its stalk was bent, it hung its head As if . to hide from view. And
And there it spread its sweet per - fume With - in . the si - lent shade. Then

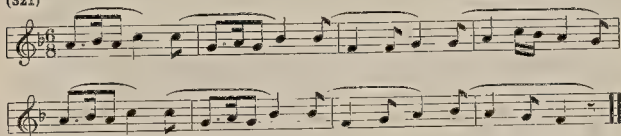


It might have graced a ro-sy bow'r In-stead of hid-ing there.
That I may al-so learn to grow In sweet hu-mil-i-ty. .

Slow $\frac{6}{8}$ rhythm will simplify the rhythmic groups ♩.♩.♩.♩. and ♩.♩.♩. in the following exercise.

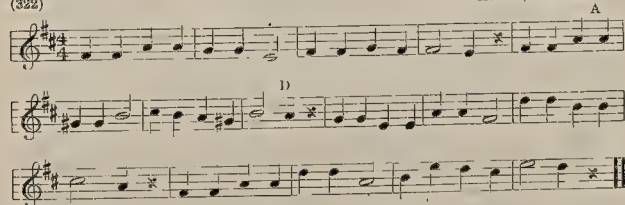
(321)

MOZART, 1756-1791



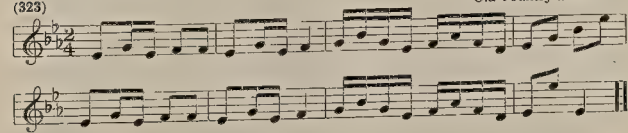
(322)

HAYDN, 1732-1809



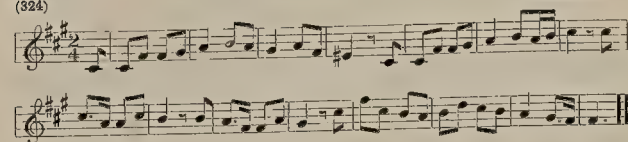
(323)

Old Country Dance



(324)

Welsh Air



The Study of Themes

Many beautiful themes from the classics can be dramatized or stepped by continuing the step movements of *Book One*. You have already learned the foot movements for the quarter note, eighth note, dotted quarter and eighth note, and the half note. By studying the foot movements of the dotted half note, you can step the beautiful theme from Beethoven's *Sonata Pathétique* (319), which has been suggested as a Vocal Study.


Foot Movements for the Dotted Half Note.

First Beat. The left foot forward.

Second Beat. The right foot crosses in front of the left one and the floor is tapped with the toe.

Third Beat. The right foot is brought back to the heel of the left foot and the floor tapped with the toe.

The right foot begins the next movement.

Join hands to form a circle and step the exercise (a step with a slight bend and two quick steps for  in bar 5).

N.B. The whole note can be stepped as follows: First beat, left foot forward; second beat, cross the right foot in front of the left; third beat, stretch the right foot to the right in a line with the left foot; at the fourth beat, bring it to the heel of the left.

Two-Part Singing

Twilight Peace

(326)

W. M. S.

"The Lorelei," F. SILCHER, 1789-1860

Andante

1. The sun-beams gen - tly lin - ger On for - est, crag, and hill, . While
2. One sweet me - lo - dious song - ster His lone - ly vig - il keeps, While



- in . the tran - quil gloam - ing The lake lies calm and still. . The
through the glow - ing sun - set The first faint plan - et peeps. He



- dim - gray shad - ows length - en As day - light gen - tly wanes, Till
sings . in joy - ous rap - ture, He trills his sweet re - frains, And



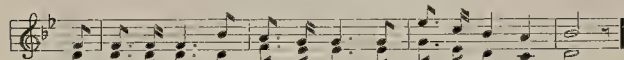
- o'er the si - lent val - ley The hush of twi - light reigns.
o'er the list - 'ning val - ley The peace of eve - ning reigns

The Hardy Norseman

Norse National Melody



1. The har - dy Norse-man's house of yore Was on the foam - ing wave, .
 2. Tho' life may be more peace-ful now Than it was wont to be, .



And there he gath - er'd bright re - nown, The brav - est of the brave.
 When bold - ly forth our fa - thers sail'd, And con-quer'd Nor-man - die—



Oh! ne'er should we for - get our sires, Wher - ev - er we may be; .
 We still may sing their deeds of fame In thrill - ing har - mo - ny; .



They brave-ly won a gal - lant name, And rul'd the stor - my sea.
 For . they did win a gal - lant name, And rul'd the stor - my sea.

SECTION V

Voice-Training

Diphthongs. The four diphthongs which occur frequently in our language are *i* as in "night," *oy* as in "boy," *u* as in "you," and *ow* as in "now." Each diphthong resembles two vowel sounds, but the sounds vary in length. In *i* and *oy* the resembling vowel sounds are AH-EE and AW-EE respectively, and the first vowel is prolonged in both, e.g., AH-EE, AW-EE.

In *u* the resembling vowel sounds are EE-OO, and the second vowel is prolonged, e.g., EE-OO.

In *ow* the resembling vowel sounds AH-OO are about equal in length.

Practise the descending scale of D to the following words:

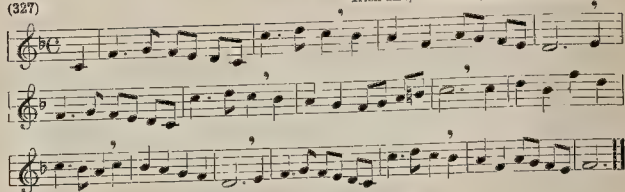


night, night etc.
 boy, boy
 you, you
 now, now

Vocal Study

Irish Air, "The Flight of the Earls"

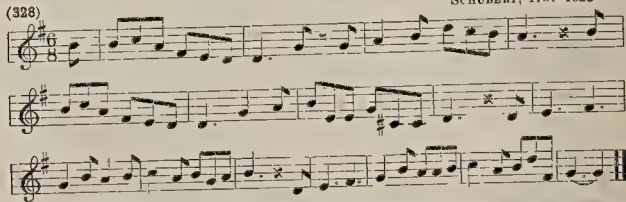
(327)



Exercises for Sight-Reading

SCHUBERT, 1797-1828

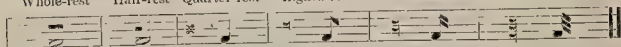
(328)



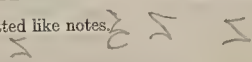
The Value of Rests. Considerable attention has been given to "rests" throughout this course of study, but they constitute such an important element in music, and they are so frequently ignored that they warrant special emphasis.

Rests in music indicate periods of silence. This contrast from sound adds effectiveness to music. A correct response to the various signs of silence will inculcate the habits of thoughtfulness and accuracy. As a review write the following notation signs in your music dictation book:

Whole-rest Half-rest Quarter-rest Eighth-rest Sixteenth-rest Thirty-second-rest

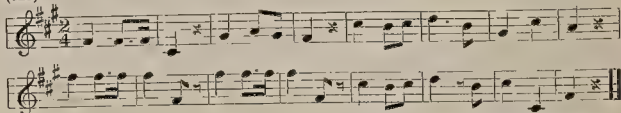


N.B. Rests may be dotted like notes.



SCHUBERT

(329)



(330)

BACH, 1685-1750



The Singing of Rounds. The second method of printing a round is shown in the following exercise. The *first* part will sing five bars before the second part begins. When the *first* part begins the *second* line, the second part will begin the first line. When the *first* part begins the third line, the second part will begin the second line, and the third part will begin the first line.

(The figures at the end of the lines remind the singers which line they are to sing.)

(331)

Chairs to Mend

Old English

1 Chairs to mend, old chairs to mend, mac - ke - rel, new mac - ke - rel, Old rags, a - ny old rags, take

2 rush or cane bot-tom'd old chairs to mend, old chairs to mend, New

3 new mac - ke - rel, new mac - ke - rel, me - ney for your old rags. A - ny hare skins or rab-bit skins.

Double Sharps and Double Flats. A note, already sharpened by the Key Signature, can have its pitch raised another semitone by the sign called a *Double Sharp* x. The pitch is restored by means of a sharp.

(332)

BEETHOVEN, 1770-1827

1 m re r d

2 m re r d

3 m re r d

4 m re r d

A *Double Flat* $\flat\flat$ causes an already flattened note to represent a pitch a half-tone lower. A single flat is the "restoration" sign.

Two-Part Singing

(333)

SILCHER, 1789-1830



(334)

The Birds

W. M. S.

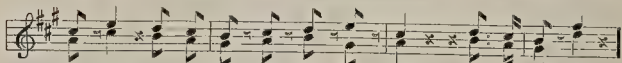
"Tiritomba," Neapolitan Folk Tune



1. There are rob - ins in the bush - es of my gar - den When the
2. There are blue-birds in the bush - es of my gar - den When the



win - ter sun burns low, And they care not how the fro - zen earth may
sum - mer sun gleams bright, And their song bears ev - er - more the same sweet



hard - en As they're flit - ting to and fro. Do you see them,
bur - den Ere they rise in air - y flight. Do you see them,



How they flut - ter, How with light - est hearts they fly from tree to tree?



Do you hear them, How they twit - ter, Mak - ing mu - sic sweet and low?

Voice-Training

Phrasing. We have given a great deal of thought to *Musical Phrasing* in connection with our Sight-Reading Exercises, but in order to sing songs correctly we must also study *Verbal Phrasing*.

In Verbal Phrasing we have to remember that "words are not pronounced singly but in groups." We must sing the words of a song as we would *read* or *speak* them. Breath must never be taken in the middle of a word. Adjectives and prepositions should be joined to the nouns with which they are connected. A transitive verb should not be separated from its object.

Sometimes the musical phrasing differs from the verbal phrasing, but the latter must be given the preference, for we must sing what is sense. It is a good plan to study the verbal phrasing of a song before attempting to sing it to words.

Vocal Study

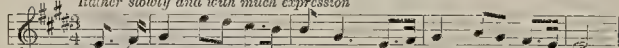
Practise the following to the various singing vowels before using the words.

(335)

The Last Rose of Summer

THOMAS MOORE, 1779-1852

Irish Melody

Rather slowly and with much expression

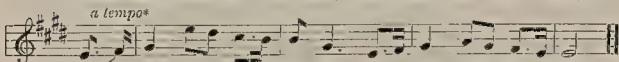
1. 'Tis the last rose of sum-mer, Left bloom-ing a-lone;
2. So soon may I fol-low, When friend-ships de-cay,



All her love-ly com-pan-ions Are fad-ed and gone;
And from love's ruin-ing cir-cle The gems drop a-way;



No flow'r of her kin-dred, No rose-bud is nigh,
When true hearts lie with-ered, And fond ones are flown,



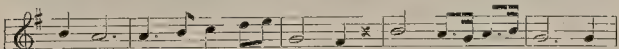
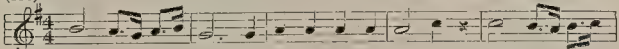
To re-lect back her blush-es, Or give sigh for sigh.
Oh! who would in-hab-it This bleak world a-lone?

* *a tempo* = return to the original time.

The above song makes a capital solo for a class competition.

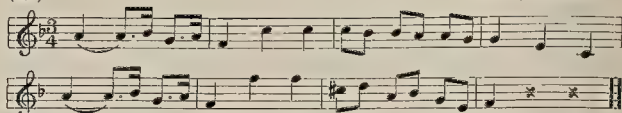
(336)

Sir H. R. BISHOP, 1786-1855



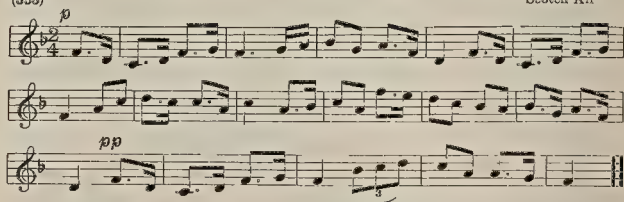
(337)

HAYDN, 1732-1809



(338)

Scotch Air



Transposition. We have already learned that a piece of music sometimes passes into another key and that it returns to its original key before it is finished (see Transition or Modulation).

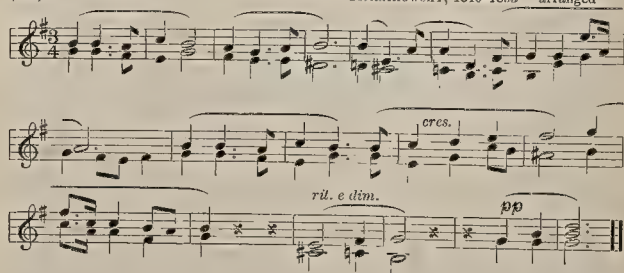
Transposition is the transferring of the *whole* piece of music into a different key either higher or lower.

Write in your music dictation book (338) transposed to the Key of G.

Two-Part Singing

(339)

TSCHAIKOWSKY, 1840-1893 — arranged



Dramatization of a Theme. Many beautiful effects, especially for concert work, can be obtained by dramatizing music. You have studied the "stepping" of the selection from Beethoven's *Sonata Pathétique* (319), and we can now add value to it by dramatization.

Join hands and form a small circle. Kneel on the left knee with the head and arms down (the hands will remain joined).

Bars 1-3. Slowly rise (the feet to be brought together and the arms to be level with the waistline).

Bars 4-6. Raise the arms and bend backwards, placing the right foot back (try to realize the opening of a flower).

Bars 7, 8. Lower the arms to the waistline, raise the head, and turn to the right with the left foot back.

The music can now be stepped as previously directed. To complete the dramatization turn to the centre,

Bars 1, 2. Raise joined hands, and bend backwards putting back the right foot.

Bars 3, 4. Lower the arms, raise the head, and bring the feet together.

Bars 5-8. Return to kneeling position very slowly; all movements must be continuous until the last note is reached.

N.B. The beauty of this dramatization depends upon the *feeling* that is put into it with slow graceful movements.

(340)

The Greenwood

Sir WALTER SCOTT, 1771-1832

F. T. C. W.



1. Mer - ry it is in the good green-wood When the ma - vis and
2. Mer - ry it is in the good green-wood, So . blithe La - dy
3. Mer - ry it is in the good green-wood When the ma - vis and



merle are sing - ing; When the deer sweeps by and the
A - lice is sing - ing; On the beech - 's pride and the
merle are sing - ing; But . . merrier were they in Dun -



hounds are in cry, And the hun - ter's horn is . ring - ing,
oak's brown . side Lord Rich - ard's axe is . ring - ing,
fern - line . gray, When all the bells were ring - ing,



And the hun - ter's horn, . . . And the hun - ter's horn is ring - ing.
Lord Rich - ard's axe, . . . Lord Rich - ard's axe is ring - ing.
When all the bells, . . . When all the bells were ring - ing.

SECTION VII

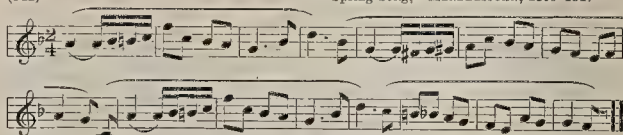
Voice-Training

Expression. Expression is perhaps the most difficult phase of our work to teach. Indeed it can scarcely be taught. It must come from the pupil himself. It is true there are marks of expression by which we can receive guidance, and some of them we have already studied, but if we depend solely upon these, our expression will be mechanical. We might then divide expression into (1) *Mechanical Expression* and (2) *Higher Expression*. The latter is the more valuable, for in addition to making use of the mechanical rules, we use our *instincts* for expressing ourselves with feeling and good taste. If we try to express the true meaning of the music and the correct sentiment of the song, adding to our efforts the suggestions given to us by good artists, we shall be able to convey to our listeners all the beauties of the work which were intended by the composer.

What do you think is the characteristic mood of the following Vocal Study?

(341)

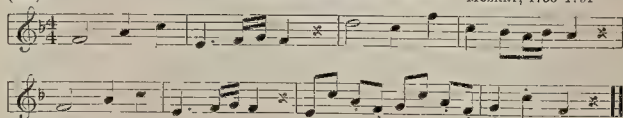
"Spring Song," MENDELSSOHN, 1809-1847



(342)

Exercises for Sight-Reading

MOZART, 1756-1791



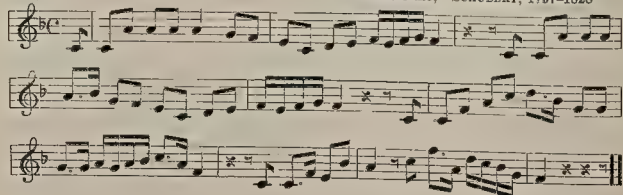
(343)

BACH, 1685-1760



(344)

"The Recluse," SCHUBERT, 1797-1828



God the All-Merciful

"Russian National Anthem," A. LWOFF, 1799-1870

Maestoso

God the all-mer-ci-ful, King who or-dain-est Great winds thy
O
ch-a-ri-on, the light-ning thy sword; Show forth thy pi-ty on
high where thou reign-est, Give to us peace in our time, O Lord.

Theory

The Metronome. The speed at which a piece of music is taken has a great influence upon the effect of the music. To obtain the correct speed of a piece of music, an instrument called a Metronome is used, the pendulum of which swings a number of beats per minute. (The movement is regulated by a weight.)

A Metronome Mark $\text{♩} = 60$ means that the piece is to be performed at such speed that there will be sixty quarter notes to the minute. $\text{♩} = 72$ means that the speed will be seventy-two eighth notes to the minute.

Star of Peace

LOWELL MASON, 1792-1872

1. Star of peace to wan-d'ers wea-ry, Bright the beams that smile on me:
2. Star of hope, gleam on the bil-low, Bless the soul that sighs for thee;
3. Star of faith, when winds are mock-ing All his toil, he flies to thee;
4. Star di-vine, O safe-ly guide him, Bring the wan-d'rer home to thee;

Cheer the pi-lot's vi-sion drear-y, Far, far at sea.
Bless the sai-lor's lone-ly pil-low, Far, far at sea.
Save him, on the bil-lows rock-ing, Far, far at sea.
Sore temp-ta-tions long have tried him, Far, far at sea.

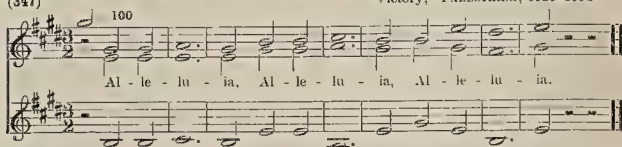
Cheer the pi-lot's vi-sion drear-y, Far, far at sea.
Bless the sai-lor's lone-ly pil-low, Far, far at sea.
Save him, on the bil-lows rock-ing, Far, far at sea.
Sore temp-ta-tions long have tried him, Far, far at sea.

Three-Part Music

If there are any pupils in the class who have naturally low voices, a three-part piece of music might occasionally be attempted. Three-part music is not to be recommended generally because the necessary low notes are not often suitable for the voices of young people. If suitable voices can be found, then three-part music will be very much enjoyed. We already know that a common chord must consist of three notes, and unlike two-part harmony where one note must be missing, in three-part music the full chord can be heard.

(347)

"Victory," PALESTRINA, 1525-1504



SECTION VIII

Voice-Training

Vocal Study

(348)

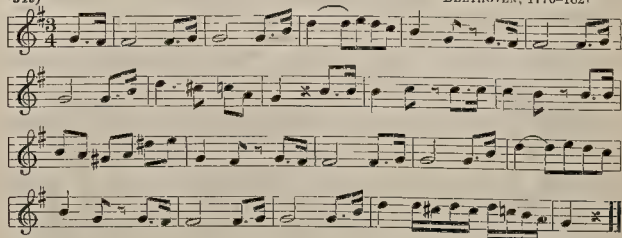
CONCONE, 1810-1861



Exercises for Sight-Reading

(349)

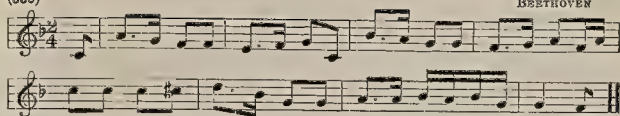
BEETHOVEN, 1770-1827



(350)

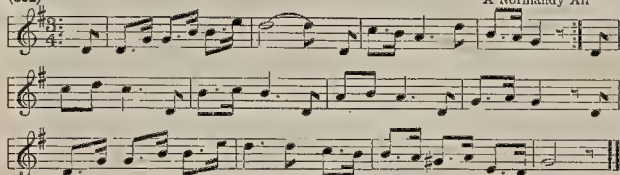
BEETHOVEN

29





(351)

A Normandy Air

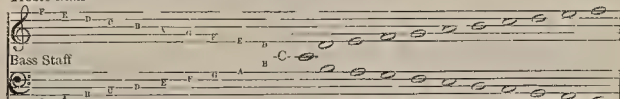


Theory

The Bass Clef. In *Book One* we were shown the Treble or G Clef. We were told that it was the clef used by women and children. The clef used by men is called the *Bass or F Clef*.  It is not necessary for boys to sing from this clef at present, but as  they will use it when they are older, it will be well for us to discuss it here. The girls, too, should understand its relationship to the treble clef.

We must first realize the fact that a man's voice is an octave *lower* than a woman's voice, and consequently the sounds which he sings must be placed on lines and spaces the pitch of which is *below* those of the treble clef. We can understand this by examining the following:

Treble Staff



The first line *below* the treble staff and the first line *above* the bass staff represent the same tone — middle C.

If you learn the names of the lines and spaces in the bass clef and so are able to locate your key-note, you can sing exercises in the bass clef as easily as you sing them in the treble clef. You will, of course, be singing an octave higher than the music is written, just as a man sings an octave lower when he sings in the treble clef.

(352)

THOMAS FORD, 1580-1648



D.C. or Da Capo (from the beginning) = The music is to be repeated from the beginning.

D.S. or Dal Segno (from the sign) = The music is to be repeated from the sign.

Pull Away

From "William Tell," ROSSINI, 1792-1868

Animato
mp *cresc.*

1. Pull a - way, pull a - way, pull a - way, brave boys, Pull a -
2. Pull a - way, pull a - way, pull a - way, brave boys, Pull a -
way, pull a - way, our hearts are gay; Pull a - way, pul a - way thro' the
way, pull a - way, now bend the oar; Pull a - way, pull a - way, let us
dash - ing spray, On this glor - - rious sun - mer day.
heed no more The mu - - sic from the shore.
Pull a - way, pull a - way, while with joy we're sing - ing,
Pull a - way, pull a - way, while with joy we're sing - ing,
And our hearts beat high with glee; Pull a - way, pull a - way,
And our hearts are light and free; Pull a - way, pull a - way,
While our songs are ring - ing Gai - ly o'er the sound - ing sea. Pull a -
Thro' the wa - ters glanc - ing, Swift - ly o'er the sound - ing sea. Pull a -

FINE (the end)
D.S.

Song and Three-Part Chorus

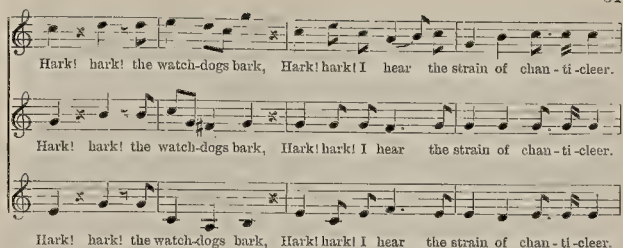
Come Unto These Yellow Sands

SHAKESPEARE, 1564-1616. (from *The Tempest*)

HENRY PURCELL, 1658-1695

p

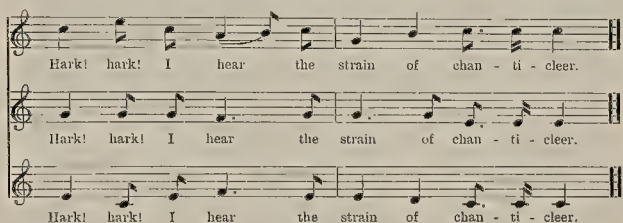
Come un - to these yel - - - low sands, And there take hands
Foot it feat - ly here and there, And let the rest the bur - den bear.



Hark! hark! the watch-dogs bark, Hark! hark! I hear the strain of chan-ti-cleer.

Hark! hark! the watch-dogs bark, Hark! hark! I hear the strain of chan-ti-cleer.

Hark! hark! the watch-dogs bark, Hark! hark! I hear the strain of chan-ti-cleer.



Hark! hark! I hear the strain of chan-ti-cleer.

Hark! hark! I hear the strain of chan-ti-cleer.

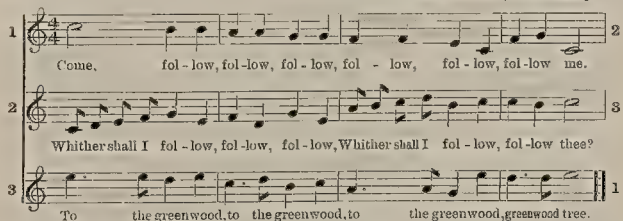
Hark! hark! I hear the strain of chan-ti-cleer.

(355)

Come, Follow Me

ROUND FOR THREE PARTS

JOHN HILTON, 17th century



1 Come, fol-low, fol-low, fol-low, fol-low, fol-low me.

2 Whither shall I fol-low, fol-low, fol-low, Whither shall I fol-low, fol-low thee?

3 To the greenwood, to the greenwood, to the greenwood, greenwood tree.

Review the Notational Terms in this book and add them to those selected from *Books One, Two, and Three*, thus making a complete Glossary of the Terms you have studied.

SUPPLEMENTARY SONGS AND PIANOFORTE MUSIC

(356)

Now with Creation's Morning Song

ACRELIUS CLEMENS PRUDENTIUS, 4th Century
Translated by E. CASWALL. (1st line altered)

FROM BEETHOVEN, 1770-1827

1. Now with cre - a - tion's morn - ing song Let us, as chil - dren
2. Oh, may the morn, so pure, so clear, Its own sweet calm in
3. And ev - er, as the day glides by, May we the bu - sy

of . . . the day, With wak - ened heart and pur - pose strong,
us . . . in - still, A guile - less mind, a heart sin - cere,
sens - es reign; Keep guard up - on the hand and eye,

The works of dark - ness cast . . . a - way.
Sim - plic - i - ty . . . of word - and will,
Nor let the con - science suf - fer stain. A - MEN.

(357)

Now God Be with Us

PETRUS HERBERT, 16th Century
Translated by CATHERINE WINKWORTH

F. F. FLEMING, 1778-1813

1. Now God be with us, for the night is clos - ing; The light and
2. Let e - vil thoughts and spir - its flee be - fore us; Till morn - ing
3. Let ho - ly thoughts be ours when sleep o'er - takes us, Our ear - liest
4. Fa - ther, Thy name be praised, Thy king - dom giv - en, Thy will be

dark-ness are of His dis - pos - ing, And 'neath His shad - ow
come - eth, watch, O Fa - ther, o'er us; In soul and bod - y
thoughts be Thine when morn - ing wakes us; All day serve Thee, in
done on earth as 'tis in heav - en; Keep us in life, for -

here to rest we yield us, For He will shield us.
Thou from harm de - fend us; Thine an - gels send us.
all that we are do - ing Thy praise pur - su - ing.
give our sins, de - liv - er Us now and ev - er. A - MEN.

(358)

The Bugle Horn

Brightly
mf

pp

1. A - cross the lake Through bush and brake, Re - sounds the bu - gle horn, Re -
2. The sky is clear, The flow'rs ap - pear On ev - 'ry side so gay, On
3. The ech - oes flow As on we go Through for - est, vale, and lawn, Through

mp

sounds the bu - gle horn. O'er hill and vale The ech - oes sail And
ev - 'ry side so gay; The brook flows by So mer - ri - ly, A -
for - est, vale, and lawn; And far and near, A - gain we hear The

cres. *dim.*

through the way - ing corn, . . And through the way - ing corn. The
long its peb - bly way, . . A - long its peb - bly way. The
wind - ing bu - gle horn, . . The wind - ing bu - gle horn. The

cres. *dim.*

bu - gle horn, The bu - gle horn, The wind - - - ing bu - gle horn.

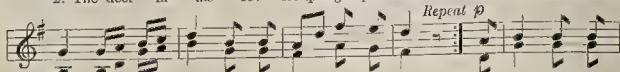
The Huntsman

A. M. STEPHEN

From "Der Freischütz." WEBER, 1786-1826

Allegro

1. The morn - ing is break - ing, is break - ing up - on the hill, And
 2. The deer in his cov - ert springs up from the moss - y ground And



hushed in the shad - ows, the wood - lands are still. But hark! thro' the
 bounds thro' the thick - et pur - sued by the sound. He hears on the



air mer - ry notes now are blown By the hunts - man who
 wind warn - ing notes that are blown By the hunts - man who



rides to the hounds all a - lone; And loud thro' the clear - ings, his
 rides to the hounds all a - lone; And thro' the green wood - land, he



call gai - ly . ring - ing A - wak - ens the for - est to
 flies like a . shad - ow— He knows they will fol - low 'till



wel - come the day. Then on, fol - low on, fol - low on, fol - low on.
 day - light is done. Then on, fol - low on, fol - low on, fol - low on.



Then on, fol - low on, thro' the shad - ows and the mists of morn - ing.



On. fol - low on, till the sun - light fills the for - est path - ways,



On, fol - low on, on, fol - low on, on, fol - low on, fol - low on.

(360)

O! Where do Fairies Hide Their Heads?

35

T. H. BAYLY, 1797-1839

F. T. C. W.



1. O! where do fair - ies hide their heads When snow lies on the hills,
 2. Per - haps, in small, blue div - ing bells, They plunge be - neath the waves,
 3. When they re - turn there will be mirth, And mu - sic in the air, .



When frost has spoil'd their moss - y beds, And crys - tal - ized their rills?
 In - hab - it - ing the wreath - ed shells, That lie in cor - al caves;
 And fair - y rings up - on the earth, And mis - chief ev - 'ry - where;



Be - neath the moon they can - not trip In cir - cles o'er the plain;
 Per - haps in red Ve - su - vi - us Ca - rous - als they main - tain;
 The maids, to keep the elves a - loof, Will bar the doors in vain,



And draughts of dew they can - not sip, Till green leaves come a - gain.
 And cheer their lit - tle spir - its thus, Till green leaves come a - gain.
 No key - hole will be fair - y - proof, When green leaves come a - gain.

(361)

Carol of the Flowers

WINIFRED M. STEVENS

BAS-QUERCY



Come and wor - ship Christ the low - ly new - born King, Shed your per - fumes
 FINE



- while the heav'n - ly an - gels sing. 1. Hum - ble vic - let in thy gen - tle
 2. Fair - est lil - y, may thy crown of
 3. Calm-eyed pan - sy, nest - ling in the
 4. Beau - teous rose, in fra - grance sweet all

D.C.



mod - es - ty, Be for us a type of His hu - mil - i - ty.
 ra - diant white Teach us still how He was sent to be our light.
 shad - ows dim, Make us know the glad - ness of re - pose in Him.
 blooms a - bove, Be for us the em - blem of His won - drous love.

The Village Choristers

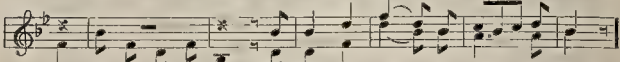
I. MOSCHLES, 1794-1870



1. Come, broth - ers, tune the lay, Come, broth - ers, tune the lay, For
 2. Now I with pri - mo start, I'll take the sec - ond part, The
 3. So far there's noth - ing wrong, So far there's noth - ing wrong; For -



all who can must sing to - day. Ye jo - vial sons . . . of song,
 rest will try their cho - ral art. Now you, sirs, mind what you're a - bout,
 ev - er live the soul of song! Let all the bur - den share,



Ye jo - vial sons of song, At pleas - ure's joy - ful sum - mons throng!
 Mind, mind, what you're a - bout! Keep time or else you'll all . . . be out!
 Let all the bur - den share, And mu - sic's glo - rious praise de - clare.



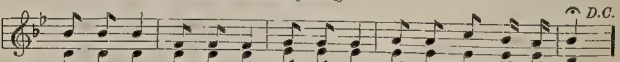
Now pray let all be har - mo - ny, Be - ware! be - ware! Now pray let all be
 Now pray let all be har - mo - ny, Be - ware! be - ware! Now pray let all be
 Bra - vis - si - mo! what har - mo - ny! A - ha! A - ha! Sweet har - mo - ny! brave



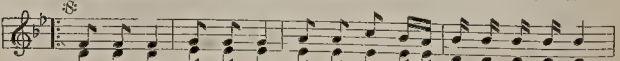
har - mo - ny, Take care! take care! That all who hear may praise the strain A -
 har - mo - ny, Take care! take care! That all who hear may praise the strain A -
 har - mo - ny! A - ha! A - ha! Vic - to - ri - al! a no - ble strain! We'll



gain and yet a - gain! } Tra la la, tra la la, tra la la la la
 gain and yet a - gain! }
 have it yet a - gain! 3rd verse go to 8:



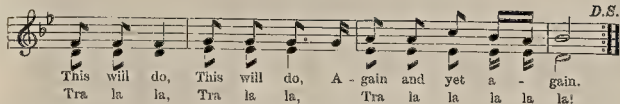
la la la! Tra la la, tra la la, tra la la la la la!



{ Bra - vo all! Bra - vo all! Bra - vo all! my mer - ry, mer - ry men!
 { Tra la la, Tra la la, Tra la la la la la la la la!

D.C.

D.S.

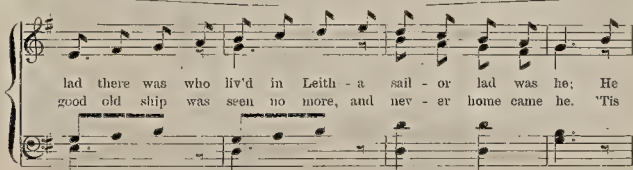
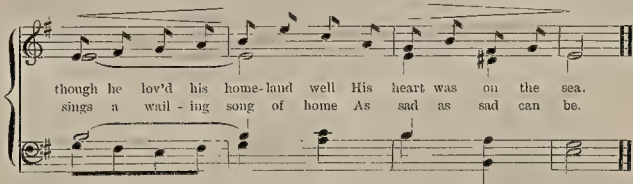


(333)

The Sailor Lad

WINIFRED M. STEVENS
Not too slow UNISON

F. T. C. W.

*rall.*

Old English, 1760

A. M. STEPHEN

1. From hill and mead - ow, low voice call - ing, The heart of the
2. The Spring is com - ing with wand to wak - en The hosts of bright

woods in its win - try dreams Stir in its sleep - ing as o'er it fall - ing Is
flow'rs from the dark, brown earth; From bar - est branches green buds are shak - en To

heard the soft mur - mur of count - less streams. The Spring is com - ing and
wel - come the sea - son of joy and mirth. Then join in glad - ness with

birds are sing - ing, They join with the choirs of the frolic - some rills, With voice - glad all the
all re - joic - ing, King Winter has gone with his des - o - late train. Now join the cho - rus where

woods are ring - ing, We hear the sweet voice a - mong the hills.
earth is voice - ing A wel - come to sun - shine and spring a - gain.

(365)

S. STORACE, 1763-1793

Moderately slow, with expression

1. Peace - ful slum - b'ring on the o - cean Sea - men fear no dan - ger
2. Is the wind tem - pest - ous blow - ing? Still no dan - ger they des -

nigh; The wind and waves in gen - tle mo - tion Soothe them
cry; The guile - less heart, its boon be - stow - ing, Soothes them

with their lul - la - by, lul - la - by, lul - la - by,
with its lul - la - by, lul - la - by, lul - la - by,

lul - la - by, lul - la - by, Soothe them with their lul - la - by,
lul - la - by, lul - la - by, Soothes them with its lul - la - by,

The Shepherd's Call

WINIFRED M. STEVENS

Moderately slow

Breton Folk Tune



1. Far a-cross the mist - y up - lands Floats the shep-herd's song at dawn,
 2. While the dew - y twi - light lin - gers, Sounds the shep-herd's call a - gain,



Like the lark with rap - ture trill - ing, Her - ald - ing the ro - sy morn.
 Ech - o - ing a - cross the val - ley With a haunt - ing sweet re - frain.



Now the soft notes faint - ly steal - ing, Break up - on the list - ning ear,
 When the stars be - gin to glim - mer In the glow - ing sun - set sky,



Then the full tones firm - ly peal - ing, Swell in ca - dence grand and clear.
 Hear it, ev - er dim and dim - mer, Like a far - off lul - la - by.

Hail! All Hail!

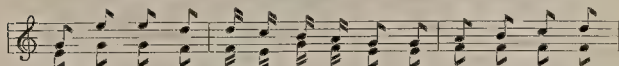
WEBER, 1786-1826



1. Hail! all hail! Thou mer - ry month of May! We will has - ten to the
 2. Hark, hark, hark! To hail the month of May How the song - sters war - ble



woods a - way, A - mong the flow'rs so sweet and gay; Then a -
 on the spray, And we will be as blithe as they; Then a -



way to hail the mer - ry, mer - ry May. The mer - ry, mer - ry



May, Then a - way to hail The mer - ry, mer - ry month of May!

The Skylark

JAMES HOGG, 1770-1835

F. T. C. W.



1. Bird of the wil - der-ness, lithe-some and cum - ber-less, Sweet be thy
2. Wild is thy lay and loud, Far in the dew - y cloud, Love gives it
3. O'er fell and foun - tain sheen, O'er moor and moun - tain green, O'er the red
4. Then when the gloam - ing comes Low in the heath - er blooms, Sweet will thy



ma - tin o'er moor-land and lea. . Em - blem of hap - pi - ness, Blest is thy
 en - er - gy, love gave it birth. Where, on thy dew - y wing, Where art thou
 stream - er that her - alds the day, O - ver the cloud-let dim, O - ver the
 wel - come and bad of love be! Em - blem of hap - pi - ness, Blest is thy



dwel - ling place, O, to a - bide in the des - ert with thee!
 jour - ney - ing? Thy lay is in heav - en, thy love is on earth.
 rain - bow's rim, Mu - si - cal cher - ub, soar, sing - ing a - way.
 dwel - ling - place— O, to a - bide in the des - ert with thee!

Under the Greenwood Tree

Old English Folk Song, 17th Century



1. In sum - mer - time when flow'rs do spring, And birds sit on each tree, Let
2. Our mu - sic is a lit - tle pipe That can so sweet - ly play; We



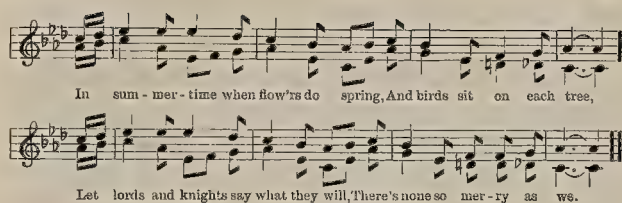
lords and knights say what they will, There's none so mer - ry as we. . In
 hire old Hal from Whit - sun - tide To lat - ter Lam - mas day; . On



joy - ful ring we dance and sing, While round and round go we; . O .
 high days and on hol - i - days, To join our sport comes he. . And



how we skip it, ca - per, and trip it, Un - der the green-wood tree. .
 then we skip it, ca - per, and trip it, Un - der the green-wood tree. .



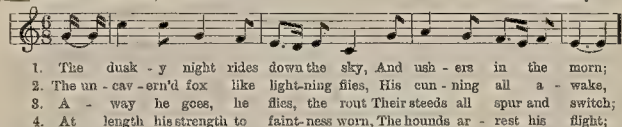
In sum - mer - time when flow'rs do spring, And birds sit on each tree,
Let lords and knights say what they will, There's none so mer - ry as we.

(370)

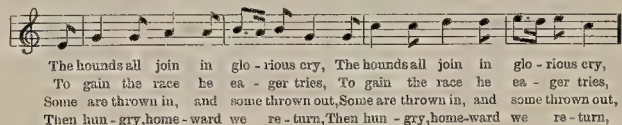
A-Hunting We Will Go

HENRY FIELDING, 1707-1754

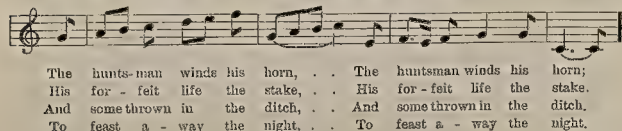
18th Century



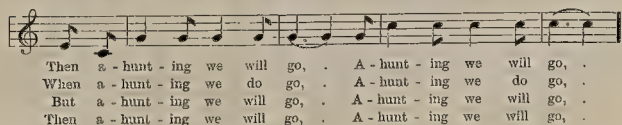
1. The dusk - y night rides down the sky, And ash - ers in the morn;
2. The un - cav - ern'd fox like light - ning flies, His cun - ning all a - wake,
3. A - way he goes, he flies, the rout Their steeds all spur and switch;
4. At length his strength to faint - ness worn, The hounds ar - rest his flight;



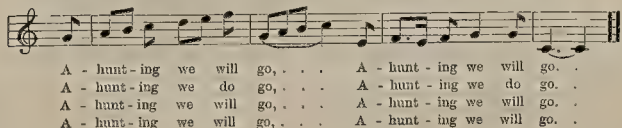
The hounds all join in glo - rious cry, The hounds all join in glo - rious cry,
To gain the race he ea - ger tries, To gain the race he ea - ger tries,
Some are thrown in, and some thrown out, Some are thrown in, and some thrown out,
Then hun - gry, home - ward we re - turn, Then hun - gry, home - ward we re - turn,



The hunts - man winds his horn, . . . The huntsman winds his horn;
His for - felt life the stake, . . . His for - felt life the stake.
And some thrown in the ditch, . . . And some thrown in the ditch.
To feast a - way the night, . . . To feast a - way the night.



Then a - hunt - ing we will go, . . . A - hunt - ing we will go, .
When a - hunt - ing we do go, . . . A - hunt - ing we do go, .
But a - hunt - ing we will go, . . . A - hunt - ing we will go, .
Then a - hunt - ing we will go, . . . A - hunt - ing we will go, .



A - hunt - ing we will go, . . . A - hunt - ing we will go, .
A - hunt - ing we do go, . . . A - hunt - ing we do go, .
A - hunt - ing we will go, . . . A - hunt - ing we will go, .
A - hunt - ing we will go, . . . A - hunt - ing we will go, .

The Streamlet

WINIFRED M. STEVENS

SCHUBERT, 1797-1828—arranged

Moderately quick

1. Stream-let so quick - ly rush - ing a - long, Fill - ing the woods with
 2. Stream-let so swift - ly glid - ing a - way, Ev - er re - joic - ing,



laugh - ter and song; On, ev - er on - ward, t'wards the wide sea,
 hap - py and gay, On, ev - er on - ward, spark - ling and bright,



On, ev - er on - ward, blithe - some and free. Stream - let so
 On, ev - er on - ward, fill'd with de - light: Stream - let so



gai - ly dash - ing a - long, Sweet is thy gift of laugh - ter and song.
 light - ly danc - ing a - way, Sing on for ev - er hap - py and gay.

Shore Lights

A. M. STEPHEN

Thuringian Folk Tune



1. Tho' mists en - fold the bay, Fog-wreaths en - shroud the way, See where a
 2. Sail - or, wher - e'er you roam Far o'er the whit - ning foam, Shore - lights will
 3. So, when the day is done, Heed - less of moon or sun, Swift thro' the



beck - ning ray Shines from the height! Safe past the har - bor bell,
 bring you home Safe thro' the night. No change can ev - er be,
 dark will run One gold - en ray. Straight, then, the way will seem

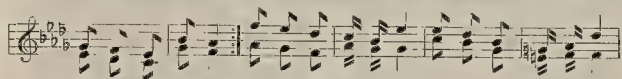


Ring - ing up - on the swell, Home - lights and love do dwell Stead - fast and bright.
 Love lights her lamp for thee—Here, by the self - same sea, Bea - cons a - light.
 Where thro' the dark - est dream Shore - lights of home shall beam Clear - er than day.

Neapolitan Melody



1. { Now 'neath the sil-ver moon O-cean is glow-ing, O'er the calm bil-low
 { Here baln-y zeph-yrs blow, Pure joys in-vite us, And as we gen-tly row
 2. { When o'er thy wa-ters Light winds are playing, Thy spell can soothe us,
 { To thee, sweet Nap-o-li, What charms are giv-en, Where smiles cre-a-tion,



Soft winds are blow-ing, } Hark, how the sail-ors cry Joy-ous-ly 'ech-oes nigh,
 All things de-light us, }
 All care al-lay-ing, } Home of fair Po-e-sy, Realm of pure har-mo-ny,
 Toil bless'd by heav-en, }



San-ta Lu-ci-a, San-ta Lu-ci-a. Hark, how the sail-ors cry
 San-ta Lu-ci-a, San-ta Lu-ci-a. Home of fair Po-e-sy,



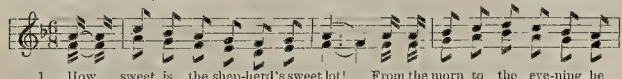
Joy-ous-ly 'ech-oes nigh, San-ta Lu-ci-a, San-ta Lu-ci-a.
 Realm of pure har-mo-ny, San-ta Lu-ci-a, San-ta Lu-ci-a.

* Lucia is pronounced "Loo-chee-ah."

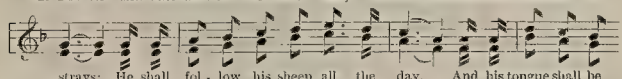
The Shepherd

WILLIAM BLAKE, 1757-1827

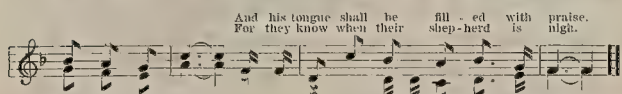
H. MOREY



1. How sweet is the shep-herd's sweet lot! From the morn to the eve-ning he
 2. For he hears the lamb's in-no-cent call, And he hears the ewe's ten-der re-



strays; He shall fol-low his sheep all the day, And his tongue shall be
 ply; He is watch-ful while they are in peace, For they know when their



And his tongue shall he fill-ed with praise,
 For they know when their shep-herd is nigh.
 fill-ed with praise, shall be fill-ed with praise.
 shep-herd is nigh, when their shep-herd is nigh.

44
(375)

All Nature Smiles ROUND FOR THREE PARTS

ARNOLD

1 All na - ture . smiles to greet fair . Spring, And

2 The hap - py . . birds from bloom - ing . . spray Their

3 With mer - ry, mer - ry lay, with mer - ry, mer - ry lay, Their

flow'rs their scent - ed . trib - ute bring:

wel - come sing with mer - ry lay.

wel - come sing with mer - ry, mer - ry lay.

(376)

The Gypsy Dance

WINIFRED M. STEVENS

F. T. C. W.

1. Swift flows the stream by the mead - ows green Where gyp - sies are

2. Swift flows the stream past the bu - sy scene Where col - ored so

grace - ful - ly danc - ing, While through the leaves of the wil - low trees The

gai - ly are gleam - ing, Still in and out see them wind a - bout Like

sun - beams are mer - ri - ly glanc - ing. Tra la la la la la la

soft rain - bow hues ev - er beam - ing. Tra la la la la la la

la la la la, Their gay cas - ta - nets are ring - ing; Tra la

la la la la la la la la la, Hear their mer - ry voic - es sing - ing.

(377)

Land of Our Birth

Words from "The Children's Song" used by kind permission of the author, Mr. RUDYARD KIPLING and the publishers, Messrs A. F. WATT & SON, London, Eng., and THE OXFORD UNIVERSITY PRESS of CANADA, Toronto.

RUDYARD KIPLING

J. D. MACEY

1. Land of our Birth, we pledge to thee Our love and toil in the years to be;
2. Land of our Birth, our faith, our pride, For whose dear sake our fathers died; O

When we are grown and take our place As men and wo - men with our race,
Moth - er - land, we pledge to thee, Head, heart, and hand thro' the years to be.

Land of our Birth, we pledge to thee Our love and toil in the years to be.

The Spring is Come

ROUND FOR THREE PARTS

Dr. HAYES

1 The spring is come, I hear the birds that sing from bush to bush.

2 Hark, hark, I hear them sing!

3 The lin-net and the lit-tle wren, the black-bird and the thrush!

Rule, Britannia!

JAMES THOMSON, 1700-1748

Dr. T. A. ARNE, 1710-1778

1. When Bri-tain first, at Heav'n's com-mand, A-rose

2. The na-tions not so blest as thee Must in

3. Still more ma-jes-tic shalt thou rise, More dread

4. The Mus-es, still with Free-dom found, Shall to

from out the a-zure main, As-roee from out the

their turn to ty-rants fall, Must in their turn to

ful from each for-eign stroke, More dread-ful from each

thy hap-py coast re-pair, Shall to thy hap-py

a-zure main, the a-zure main, This was the char-ter, the char-ter of the

ty-rants fall, to ty-rants fall, While thou shalt flour-ish, shalt flour-ish great and

for-eign stroke, each for-eign stroke, As the loud blast that tears the

coast re-pair, thy coast re-pair; Blest Isle! with beau-ty, with match-less beau-ty

land, And guar-dian an-gels sang this strain:

free, The dread and en-vy of them all.

skies, Serves but to root thy na-tive oak.

crown'd, And man-ly hearts to guard the fair.

"Rule, Bri-tan-nial

Repeat f

Bri-tan-nia, rule the waves! Bri-tons nev-er will be slaves."

May also be sung in the key of A

The Stranger

Steadily and well marked

SCHUMANN, 1810-1856

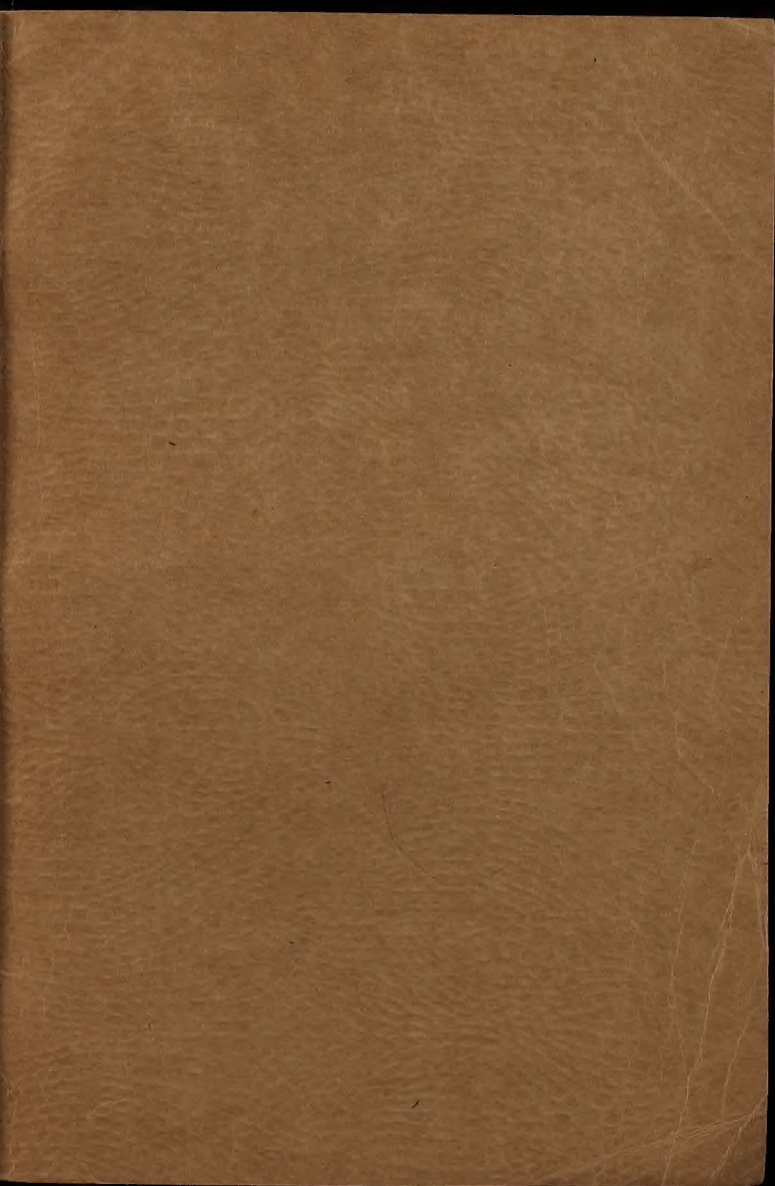
The musical score is written for piano and consists of five systems. The first system begins with a forte (*f*) dynamic. The second system includes first and second endings. The third system features a crescendo leading to a fortissimo (*sf*) dynamic. The fourth system continues with a fortissimo (*sf*) dynamic. The fifth system also includes first and second endings and concludes with a fortissimo (*sf*) dynamic. The tempo/style marking is *Steadily and well marked*.

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PIANOFORTE MUSIC

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